

Royal Academy of Music Prospectus 1983 - 4

IMPORTANT

Closing date for applications for entry in
September 1984 is 30th September 1983.
Entrance/Scholarship Examinations will be
held in the week 12th to 16th December 1983.





Royal Academy of Music

Instituted 1822. Incorporated by Royal Charter 1830

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Marylebone Road, London, NW1 5HT Telephone: 01-935 5461

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Professorial Staff (as known at 1st January 1983)

(* = Tutor)

COMPOSITION, HARMONY, etc.

Timothy Baxter, B.Mus.(Lond.),
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A.R.A.M.
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F.R.C.O.
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Peter Lea-Cox, B.Mus.(Lond.), A.R.A.M.,
F.R.C.O.
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Mus.B.(Cantab.), Hon. R.A.M.
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Paul Patterson, F.R.A.M.
*Stephen Rhys, B.Mus.(Lond.), F.R.A.M.
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F.R.A.M., F.R.C.O., Hon. R.C.M.
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F.R.C.O.
Roger Steptoe, B.A.(Reading)

*Richard Stoker, F.R.A.M.
Roy Teed, F.R.A.M.
Sarah Thomas, B.Mus.(Lond.), A.R.A.M.
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Hon. R.A.M., F.R.C.O. (*Academic
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F.R.C.O.
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Jennifer Coultas
Ivey Dickson, O.B.E., F.R.A.M.
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PIANOFORTE ACCOMPANIMENT

John Blakely, B.A.(Oxon.)
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 F.R.A.M.
 Rex Stephens, F.R.A.M.
 John Streets, F.R.A.M.

ORGAN

The Principal
 Christopher Bowers-Broadbent,
 A.R.A.M.
 Alan Harverson, F.R.A.M.
 Peter Hurford, M.A., Mus.B.(Cantab.),
 Hon. D.Mus.(Ohio), Hon. R.A.M.,
 F.R.C.O., F.R.S.C.M.
 Geraint Jones, F.R.A.M.
 Martindale Sidwell, F.R.A.M., F.R.C.O.

HARPSICHORD

The Principal
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 Geraint Jones, F.R.A.M.

SINGING

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 Christopher Keyte
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 Joy Mammen, Hon. R.A.M.
 Geoffrey Mitchell, Hon. A.R.A.M.
 Kenneth Park, A.R.A.M.
 Constance Shacklock, O.B.E., F.R.A.M.
 Marjorie Thomas, Hon. R.A.M.,
 F.R.M.C.M.
 Josephine Veasey, C.B.E., Hon. R.A.M.
 Ilse Wolf, Hon. R.A.M., Hon. F.T.C.L.

VIOLIN

Derek Collier, F.R.A.M.
 Diana Cummings, A.R.A.M.
 Howard Davis, F.R.A.M.
 Sidney Griller, C.B.E., D.Univ.(York),
 F.R.A.M.
 Jean Harvey, F.R.A.M.
 Ralph Holmes, F.R.A.M.
 Emanuel Hurwitz, C.B.E., F.R.A.M.
 Carmel Kaine, F.R.A.M.
 Felix Kok, F.R.A.M. Hon. A.R.C.M.
 Nona Liddell, F.R.A.M.
 Jack McDougal, Hon. A.R.A.M.
 Hugh Maguire, Hon. M.Mus.(Hull),
 F.R.A.M.
 Clarence Myerscough, F.R.A.M.
 Manoug Parikian, Hon. R.A.M., F.T.C.L.
 Rosemary Rapaport, F.R.A.M.
 Winifred Roberts
 Kenneth Sillito, F.R.A.M.
 Jill Thoday, A.R.A.M.
 Trevor Williams, F.R.A.M.

VIOLA

Gwynne Edwards, F.R.A.M.,
Hon. R.C.M.
Max Gilbert, F.R.A.M.
Stephen Shingles, F.R.A.M.
Alexander Taylor
John White, A.R.A.M.

VIOLONCELLO

Douglas Cummings, F.R.A.M.
Florence Hooton, O.B.E., F.R.A.M.
Vivian Joseph, F.R.A.M., Hon. F.T.C.L.
Christina Shillito
Derek Simpson, Hon. M.A.(Newcastle),
F.R.A.M.
David Strange, F.R.A.M.
Denis Vigay, F.R.A.M.

VIOLA DA GAMBA AND VIOLONE

Dennis Nesbitt, Hon. R.A.M.

DOUBLE BASS

Robin McGee, F.R.A.M.
Rodney Stewart, A.R.A.M.

FLUTE

Derek Honner, F.R.A.M.
Betty Mills, A.R.A.M.
*Gareth Morris, F.R.A.M., F.R.S.A.

OBOE

Evelyn Rothwell Barbirolli,
M.A.(Leeds), Hon. R.A.M.,
F.R.N.C.M., Hon. F.T.C.L.
Michael Dobson, F.R.A.M.
Gordon Hunt
Tess Miller, Hon. A.R.A.M.
Celia Nicklin, A.R.A.M.

CLARINET

Richard Addison, A.R.A.M.

*John Davies, F.R.A.M.
Georgina Dobrée, F.R.A.M.
Antony Pay, Hon. A.R.A.M.

BASSOON

Gwydion Brooke, F.R.A.M.
*Anthony Judd, F.R.A.M.
Ronald Waller, F.R.A.M.

DOUBLE BASSOON

Peter Francis, A.R.A.M.

SAXOPHONE

Richard Addison, A.R.A.M.

RECORDER

Appointment awaiting confirmation

HORN

James Brown, O.B.E., Hon. R.A.M.
Nicholas Busch, Hon. A.R.A.M.
Ifor James, F.R.A.M.
Terence Johns, A.R.A.M.
Derek Taylor, F.R.A.M., F.L.C.M.

TRUMPET

Ray Allen, Hon. A.R.A.M.
*Sidney Ellison, F.R.A.M.
William Houghton, A.R.A.M.
James Watson, A.R.A.M.

TROMBONE

*Harold Nash, F.R.A.M.

TUBA

John Fletcher, Hon. R.A.M.
Patrick Harrild, Hon. A.R.A.M.

TIMPANI AND PERCUSSION

Susan Bixley
Nicholas Cole, A.R.A.M.

HARP

Osian Ellis, C.B.E., Hon. D.Mus.(Wales)
F.R.A.M.
Renata Scheffel-Stein, Hon. R.A.M.,
Hon. R.C.M.

GUITAR

Michael Lewin
Hector Quine, Hon. R.A.M.,
Hon. F.T.C.L.

LUTE

Robert Spencer, Hon. A.R.A.M.

LANGUAGES

Dr. Lella Albergh, Hon. A.R.A.M.,
Hon. R.C.M. (*Italian*)
Pamela Stirling (*French*)
Fred Wagner, Ph.D.(Cantab.),
D.Phil.(Munich), Hon. A.R.A.M.
(*German*)
Galie Wheen (*Russian*)

FELLOWSHIPS

Gordon Crosse, M.A.(Oxon.),
Hon. R.A.M. (*Manson*)
Alan Gravill (*Hodgson*)
Gerard McDonald (*Shinn*)
Beth Spendlove (*Milibern*)
Sophie Langdon (*Meaker*)

ORCHESTRAL STUDIES

Steuart Bedford, B.A.(Oxon.), F.R.A.M.,
F.R.C.O.
Nicholas Braithwaite, F.R.A.M.
Nicholas Cleobury, B.A. (Oxon.),
F.R.C.O.
Maurice Handford, F.R.A.M.
Lawrence Leonard, F.R.A.M., F.G.S.M.

CONDUCTORS' COURSES

Appointment awaiting confirmation

CHAMBER MUSIC

Sidney Griller, C.B.E., D.Univ.(York),
F.R.A.M. (*Director of Chamber Music*)
John Davies, F.R.A.M.
Georgina Dobrée, F.R.A.M.
Gwynne Edwards. F.R.A.M., Hon.
R.C.M.
Sidney Ellison, F.R.A.M.
Jean Harvey, F.R.A.M.
Florence Hooton, O.B.E., F.R.A.M.
Clarence Myerscough, F.R.A.M.
Harold Nash, F.R.A.M.
David Willison, A.R.A.M.

CHOIRS

The Principal
Peter Lea-Cox, B.Mus.(Lond.), A.R.A.M.,
F.R.C.O.
Geoffrey Mitchell, Hon. A.R.A.M.

OPERA DEPARTMENT

John Streets, F.R.A.M. (*Director*)
Steuart Bedford, B.A.(Oxon.), F.R.A.M.,
F.R.C.O.
Nicholas Cleobury, B.A.(Oxon),
F.R.C.O.
Mary Nash, F.R.A.M.
Anna Sweeny, Hon. A.R.A.M.
(*Movement*)
David Syrus, B.A. (Oxon.)

HISTORY OF MUSIC AND MUSICAL ANALYSIS

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F.R.A.M.
George Biddlecombe, M.A.(Oxon.),
A.R.A.M.
Gordon Crosse, M.A.(Oxon.),
Hon. R.A.M.
Melanie Daiken, A.R.A.M.
John Gardner, C.B.E., B.Mus.(Oxon.),
Hon. R.A.M.

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Mus.B.(Cantab.), Hon. R.A.M., Hon.
R.C.M.

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M.Mus. R.C.M., A.R.A.M., F.R.C.O.

Peter Holman, M.Mus.(Lond.),
Hon. A.R.A.M.

David Robinson, B. Mus. (Lond.),
F.R.A.M., F.R.C.O., Hon. R.C.M.

Arthur Wills, D.Mus.(Dunelm.),
Hon. R.A.M., F.R.C.O.

REPERTOIRE CLASSES

John Gardner, C.B.E., B.Mus.(Oxon.),
Hon. R.A.M.

Jean Harvey, F.R.A.M.

Elaine Padmore, Hon. A.R.A.M.

Lois Phillips, F.R.A.M.

Hector Quine, Hon. R.A.M., Hon.
F.T.C.L.

EARLY MUSIC

Peter Holman, M.Mus.(Lond.), Hon.
A.R.A.M.

Other appointments awaiting
confirmation

CONTEMPORARY MUSIC

John Carewe, Hon. A.R.A.M.

Paul Patterson, F.R.A.M.

JAZZ STUDY GROUP

Malcolm Macdonald, M.A.,
Mus.B.(Cantab.), Hon. R.A.M.

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David Owen Norris, M.A. (Oxon.),
F.R.C.O.

Geoffrey Pratley, B.Mus.(Dunelm.),
F.R.A.M.

Rex Stephens, F.R.A.M.

John Streets, F.R.A.M.

Clara Taylor, A.R.A.M. (also *Platform
Department*)

INTERMEDIATE SCHOOL

Director: The Warden

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A.R.A.M.

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TEACHING STAFF

COMPOSITION

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Gareth Walters, F.R.A.M.

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Jean Anderson, F.R.A.M.

Timothy Barratt

Jeremy Brown

Malcolm Hawkins, M.Mus.(Lond.)

Pamela Jaquarello, A.R.A.M.

Anne Martin

David Owen Norris, M.A.(Oxon.),
F.R.C.O.

Antonietta Notariello, A.R.A.M.

Albert Alan Owen

Valerie Pardon, B.Mus.(Lond.), A.R.A.M.

Cynthia Phillimore, A.R.A.M.

Maria Solimini
Patsy Toh
Pamela Turnlund
Olga Wilson
Barbara Withers, A.R.A.M.
Rosemarie Wright, A.R.A.M.

SINGING

Elizabeth Cooper, A.R.A.M.
Kathryn Harries, B.Mus.(Lond.)

VIOLIN

Shirley Barraclough, A.R.A.M.
Helen Brockis
Renée Clare
Derek Collier, F.R.A.M.
Patricia Lovell, Hon. A.R.A.M.
Jack McDougal, Hon. A.R.A.M.
Sheila Nelson, B.Mus.(Lond.),
Hon. A.R.A.M.
Alla Sharova, Hon. A.R.A.M., Grad.
Leningrad Cons.
Jill Thoday, A.R.A.M.
Brian Underwood, A.R.A.M.

VIOLA

Anatole Mines
Ursula Stedman, A.R.A.M.

VIOLONCELLO

Pat Arrowsmith
John Franca
Anne Francis, A.R.A.M.
Penelope Lynex, A.R.A.M.

DOUBLE BASS

Emanuel Shulman, Hon. A.R.A.M.

FLUTE

Ingrid Culliford
Maija Lielausis, Hon. A.R.A.M.

OBOE

Cynthia Phillimore, A.R.A.M.
Judith Thomas

CLARINET

Christopher Ball, A.R.A.M.
Robert Bramley, A.R.A.M.
Gillian Hopwood

BASSOON

David Chatterton

TRUMPET, TROMBONE AND TUBA

Howard Hawkes
Alan Hutt
Edward Spratt, A.R.A.M.

HORN

James Diack, Hon. A.R.A.M.

PERCUSSION

Lillian Simpson

GUITAR

Michael Lewin

FIRST AND SECOND ORCHESTRAS

Sidney Ellison, F.R.A.M.

CLASSES AND CHOIRS

Elizabeth Cooper, A.R.A.M.
Melanie Daiken, A.R.A.M.
Kathryn Harries, B.Mus.(Lond.)
Gillian Hopwood
Gwen Martin, Hon. A.R.A.M.
David Owen Norris, M.A.(Oxon.),
F.R.C.O.
Stephen Rhys, B.Mus.(Lond.), F.R.A.M.

HISTORY AND PREMISES

The Royal Academy of Music, which is one of the oldest institutions of advanced musical training in Europe, celebrated its 150th Anniversary in 1972. It was founded in 1822 through the exertions of John Fane (Lord Burghersh), Eleventh Earl of Westmorland, and began its public work in 1823 under the direct patronage of His Majesty King George IV, who granted it a royal charter in 1830. The Royal Academy has enjoyed the patronage of the reigning Sovereign ever since.

The present main building in Marylebone Road was erected in 1910-11. It contains a concert hall (the Duke's Hall), an opera theatre (the Sir Jack Lyons Theatre), a Concert Room, and many classrooms, seminar rooms and studios for individual tuition. Expansion of these facilities is in progress.

The Royal Academy premises extend from Marylebone Road to York Terrace East. A large part of this northern area of the site is occupied by the Library, opened by Queen Elizabeth the Queen Mother in 1968. The Library possesses important manuscripts and early printed music; for general use there are very extensive reference and lending collections available to professors and students. In 1938 Sir Henry Wood (Conductor of the Students' Orchestra 1923-44) presented to the Academy his library of 3,000 orchestral scores and 2,000 complete sets of orchestral parts. These are housed in the Orchestral Library, together with the Academy's general collection of orchestral material.

The Manson Room contains a large range of electronic equipment and other facilities for composers. The Arnold Bax Room houses the collection of modern pictures left to the Academy by Harriet Cohen. The Barbirolli Room houses personalia of the great conductor, who was a student at the Academy and was conductor of the First Orchestra from 1961 to 1970. In addition, the Academy has received from generous donors many valuable instruments which are allotted, under certain conditions, for the use of talented students and distinguished former students. There are five organs for teaching and practice.

COURSES OF STUDY

The Royal Academy offers the following courses to performers. The first of these leads, on successful completion, to the Professional Certificate. The second of these, which has two syllabuses, leads to the G.R.S.M. (Hons.) (Graduate of the Royal Schools of Music, London) which has Honours Degree status. Both courses qualify for mandatory awards from local Education Authorities.

The Professional Certificate Course is of three or four years' duration; the basic course lasts three years, but in many cases a further year of specialised study is essential, and applications for grants should be made with this possibility in view. Students will normally be expected to have taken the L.R.A.M. Diploma before the end of the third year. The Professional Certificate is awarded to students who reach a satisfactory standard at the end of the three-year basic course.

The G.R.S.M. (Hons.) Degree Course is of three years' duration; there are two alternative syllabuses: Syllabus A offers a broad curriculum; Syllabus B has been devised for those who wish to pursue a career in performance. Applicants must normally be eighteen years old by 31st December 1984. The *minimum educational requirements* for entry to the course are as follows: passes in five different GCE subjects, two of which must be at 'Advanced' level. Candidates must have a good keyboard facility (minimum level Grade 6 Associated Board). For Syllabus A a keyboard instrument as principal or second study is required; for Syllabus B two non-keyboard studies may be offered.

The Degree is recognised by the Burnham Committee as entitling the holder to receive an addition to salary on honours graduate basis. In order to achieve the status of Qualified Teacher, students must take a further year of training which is available at various University Departments of Education and at certain Colleges of Education. Only those possessing a degree or a degree equivalent (i.e. G.R.S.M.) will be able to pursue such a course of training.

The following obligatory training is common to both courses:

A Principal study.

A Second study.

Music Techniques (Harmony etc.).

Aural training and sight-singing.

History of music and musical style.

Foreign languages (for those taking singing or conducting as a Principal study).

In addition, classes, seminars or lectures (some of which are compulsory) are available to students at various stages of the course, dealing with Repertoire, Interpretative Analysis and Musical Criticism. Students may also apply to take part in Master-Classes given by distinguished international artists from time to time.

The following subjects may be taken as Principal or Second study:

Composition	Clarinet
Pianoforte	Saxophone
Pianoforte accompaniment (<i>not before second year of basic course</i>)	Bassoon
	Horn
	Trumpet
	Trombone
Organ	Tuba
Harpsichord	Timpani and Percussion
Singing	Harp
Violin	Guitar
Viola	Lute
Viola da gamba	Conducting*
Violoncello	
Double Bass	
Flute	<i>*(additional Principal study only)</i>
Recorder	
Oboe	

The following subjects may be taken only as Second study: Bass Clarinet, Euphonium (but not with another brass instrument as Principal study).

Orchestral playing, choral singing, chamber music, orchestration, opera, choir training and piano accompaniment are required parts of the course according to the student's speciality.

Examinations have to be passed during each year's training, and students who

fail to qualify in these may be required to repeat a year of the course or to withdraw from it altogether.

On the G.R.S.M. Course the supporting studies which the performer needs are more strongly represented – Harmony, Analysis, Aural Training, History, Conducting, Instrumental Teaching Methods, and Chamber Music.

Full details of both G.R.S.M. Syllabuses are given in a brochure available on request.

Courses are full-time; there are no facilities for part-time study. All academic arrangements are subject to the approval of the Principal.

UNIVERSITY DEGREES

Preparation for the B.Mus. of London University is available to R.A.M. students. The course provides special opportunities for those composers and performers who wish to pursue the academic study of music in greater depth than other courses generally allow. Composition and performance are an important element in the degree syllabus. Applicants are required to attend the normal entrance examination at the Academy and to satisfy the minimum entrance requirements of the University, *i.e.* two 'A' levels (one of which should be Music at a high grade, preferably A or B) and five 'O' levels. A language other than English is preferred for one of these. The syllabus for B.Mus. can be obtained from the Senate House, London University, Malet Street, London WC1E 7HU, and from the Academy.

ADVANCED COURSE

The Advanced Course is open not only to students of the R.A.M. who wish to further their studies, but also to those who have taken courses at other institutions and now wish to specialise in performance. The course covers Principal study (extended tuition) and other requirements; these include orchestral playing, chamber music, opera, vocal ensemble training, and foreign languages, according to the student's speciality. The Recital Diploma or Orchestral Diploma (Dip. R.A.M.) the highest student award, may be obtained at this level.

POST-STUDENT OPPORTUNITIES

Former students of the R.A.M. may apply for a number of Fellowships that entitle their holders to a year based at the Academy during which they can develop their careers. The Westmorland Concerts on the South Bank offer platform opportunities to former students of the Academy. These concerts, six of which are given each year at the Purcell Room, are available to former students by audition. So far over 250 former students have benefited from these opportunities.

ORCHESTRAS

Orchestral experience is a basic requirement of training and all students whose principal study is an orchestral instrument are required to play regularly in one of the Academy

orchestras. There are several orchestras, of varying sizes and with different repertoires. Admission is by audition; a student's preference will be taken into account. 'Second-study' orchestral players may also be considered for membership of the orchestras.

Rehearsals are held regularly, normally once or twice a week. All orchestras are involved in public performances, usually at least once a term. From time to time distinguished international conductors are invited to conduct rehearsals.

Orchestral training classes are also available.

CHOIRS

Choral experience is a basic requirement of training. There are several choirs, of varying sizes and with different repertoires: these are the Academy Choir (a large choir, performing large-scale works), the Opera Chorus, the Cantata Choir (a smaller choir, performing Baroque music and other works appropriate to its size) and the Chamber Choir (a select group, performing a wide variety of specialised works, e.g. Renaissance motets and contemporary scores). Each choir rehearses weekly and gives public concerts, normally once a term. All first-year students, other than those allocated to orchestras, are required to be members of the Academy Choir. All other students not in orchestras (whether principal-study singers or not) may be required to take part in choral activities in one or other of the choirs. After the first year, admission to the choirs is by audition; a student's preference will be taken into account.

CHAMBER MUSIC

Chamber music is under the direction of Sidney Griller, C.B.E., and a substantial number of well known string quartets have been formed and coached by him at the Academy. Students have the opportunity of forming ensembles of every kind, and a large number of string quartets and chamber music groups with and without piano receive regular training at various levels. Ensembles appear frequently at concerts, both in the Academy and outside, and can compete for prizes and other awards.

OPERA DEPARTMENT

The Opera Department, with more than 150 years behind it, is one of the oldest established in Europe. Singers are admitted by audition, held twice yearly, usually in their second year of study, while post-graduates are auditioned shortly after being accepted as students. Students in the Opera Department are expected to participate fully in all other singing activities of the Academy. Approximately twelve hours weekly are devoted to opera coaching; in class, as a chorus or an ensemble, or individually in rôles. All work covered here leads towards public performances of scenes, or complete operas, which are given each term. In addition, there are weekly classes in dance and movement, and more specialised music tutorials on the preparation of arias for future auditions. Language classes in Italian, French and German are obligatory for singing students, and free admission is available to dress rehearsals at Covent Garden and the Coliseum. Seminars are arranged on stage make-up and general

stage-craft, and visiting lecturers talk on current opera productions in London. All performances take place in the newly built and finely equipped Sir Jack Lyons Theatre, where students have the opportunity of appearing, with orchestra, in fully staged productions, usually in the original language, before audiences which include representatives from the opera companies, the national press and concert agents. Guest conductors and producers from the major opera houses are invited to prepare these major events, and in recent years students have benefited from the experience of people like Stuart Bedford, Mark Elder, Simon Rattle, David Lloyd-Jones and Nicholas Braithwaite; John Copley, Gian-Carlo Menotti, Michael Geliot, Patrick Libby, Nicholas Hytner and David Williams: a unique opportunity among British conservatoires.

When particularly promising students reach their final year they may be offered a place on the Advanced Opera Course, which provides specialist training in complete rôles under distinguished coaches and producers from the principal opera houses. Scenes or acts from these operas are then rehearsed on stage at approximately monthly intervals. Advanced students are, in addition, usually cast in the main productions, and auditions are arranged for all the national opera companies.

David Syrus, Head of Music Staff at the Royal Opera House, holds weekly tutorials for répétiteurs, who lead a very full life in the Opera Department, and conducting students are given the opportunity of conducting rehearsals,

under the supervision of the resident conductor, and, occasionally, performances of Workshop scenes.

CONDUCTORS' COURSES

Conducting may be taken as an additional Principal study.

Entry to the course is by competitive examination held in the first half of the Summer Term and is very restricted. Tuition includes: baton technique, repertoire, languages, score-reading and conducting experience with the various orchestras.

A scholarship founded in memory of Sir Henry Wood, conductor of the Students' Orchestra from 1923 to 1944, is open to applicants for the advanced Conductors' Course both within and outside the Academy.

CONCERTS

Participation in concerts is a required part of professional training, and substantial opportunities for concert experience are provided either in the Academy or in various locations outside

CONCERT WEEK

One week in each of the first two terms is devoted to intensive rehearsals in preparation for orchestral, choral or chamber music concerts to be given during the same week. Lessons are not normally given during Concert Week. Special projects may also be arranged.

AWARDS AND PRIZES

There are numerous scholarships, exhibitions and prizes available to students.

TUTORS

Every student is allocated to a tutor, from whom advice can be sought on general academic and personal questions.

TUITION ARRANGEMENTS

The allocation of students to Professors is at the absolute discretion of the Principal, but candidates may express preferences. Any change in a student's curriculum, whether of subject or Professor, must be approved by the Principal or Director of Studies in writing; *students are not permitted to negotiate directly with Professors with reference to such changes.*

ADMISSION

The main Entrance and Scholarship examinations for entry in the Autumn Term 1984 will be held at the Academy from 12th to 16th December 1983.

Application for admission, on the official entry form *together with the entrance fee of £20.00*, must reach the Registrar not later than 30th September 1983. If the applicant is not considered eligible for the entrance examination the entrance fee will be refunded. Half the entrance fee will be refunded if the application is withdrawn in writing and notification of this is received by 30th September 1983.

All candidates are required to attend an entrance examination at the Academy: they will be expected to perform to a high standard two contrasting pieces of their own choice in their principal study, and one piece of their own choice in their second study; they will also be given sight-reading, ear tests and questions on general musicianship; and

they should bring with them substantial examples of harmony workings. They will also be required to work a one-hour written paper on Rudiments, Harmony and Counterpoint. G.R.S.M. and B.Mus. candidates will also be given keyboard harmony tests and should bring samples of written work (such as essays) with them. Candidates offering composition as their Principal study must send to the Registrar examples of their work at least four weeks before the date of the entrance examination. An accompanist will be available if necessary, but candidates are strongly advised to bring their own if possible. Overseas applicants should offer tape-recordings or cassettes of their performances. If these are satisfactory they will be invited to attend Entrance Examinations on Monday 17th and Tuesday 18th September 1984. Candidates who are offered such an examination are asked to contact the Academy on their arrival in London. It must be understood that the offer of an entrance examination in no way guarantees admission to the Academy. Students wishing to take the G.R.S.M. Course must have obtained the requisite number of passes in the G.C.E., as outlined on page 11.

ENTRANCE SCHOLARSHIPS

Scholarships in all subjects, valued at £180 per annum and renewable annually for up to three years, will be awarded at the time of the Entrance Examinations. No separate application is needed.

POST-GRADUATE ENTRY

Suitably qualified post-graduate students may be admitted to the Professional

Certificate Course, or to the Advanced Course (for one or more years); application should be made as above. Applicants for the Advanced Course will be expected to offer an appropriately high standard of performance in their Principal study.

Refresher Courses are available to former Academy students; further details and fees are available on application to the Director of Studies.

COURSES FOR JUNIORS

There are two types of courses for Juniors:

(a) The Intermediate Course provides tuition on half a day a week for a limited number of students of exceptional promise below the age of eighteen. Applications for admission should be submitted, together with an Entrance Fee of £5, to the Warden, from whom further particulars may be obtained.

(b) The Junior Exhibitioners' Course. Exhibitions are awarded by some Local Education Committees to children still attending school who are accepted (by annual audition) for the Saturday morning course, which offers individual instrumental teaching and comprehensive musical instruction with classes, choirs, orchestras and chamber music groups. The average age of entrants is eleven, but there are no rigid limits. Places are also available for private fee-paying candidates: application, together with an Entrance Fee of £5, should be made to the Director, Junior Exhibitioners' Course.

DATES OF TERMS

For the Academic Year 1983-4 these will be:

Autumn Term: 19th September (*new students 17th September*)–9th December

Spring Term: 9th January–30th March

Summer Term: 30th April–20th July

FEEs

At the time of going to press it is not possible to state the scale of fees for 1983-4. The fees are determined partly in conjunction with the Department of Education and Science and have not yet been announced.

For your guidance fees for the current academic year 1982-3 are given below:

Basic Courses (Professional Certificate and G.R.S.M.) and Advanced Courses

	£ per term	£ per annum
(i) Home and E.E.C. students	376	1,128
(ii) Overseas students	1,177	3,531

London University B.Mus

Students wishing to prepare for this degree are required to pay in addition to the above fees the London University Registration Fee.

Intermediate Course

All students	166	498
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Junior Exhibitioners' Course

All students	225	675
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Optional Extras

Any subjects taught in the Academy may be taken as an extra study, subject to the permission of the Director of Studies. Fees are currently £228 per annum for weekly lessons of half an hour each. Extras in the Intermediate School are £210 per annum.

Deposits

All students are required to pay a library deposit of £12. (This amount is refundable in accordance with the rules as set out in the Library Handbook).

Note

The Governing Body reserves the right to increase fees and deposits at its discretion.

PAYMENT OF FEES (See also General Regulation II below)

All fees are payable in advance before the beginning of each term. In accordance with the undertaking required from students when accepting places at the Academy, fees for the first three terms of studentship are payable in all circumstances. To terminate studentship thereafter a term's notice of withdrawal must be received in writing by the Administrator, otherwise a term's fees are payable in lieu of notice.

(Overseas students are asked also to refer to the extra requirement regarding payment below.)

LOCAL AUTHORITY AWARDS AND GRANTS

Students resident in the United Kingdom are normally eligible for an

award from their Local Authority for full-time basic and degree courses. Such awards normally cover fees and a contribution towards maintenance.

Students in receipt of such awards are warned that there can be a delay of six weeks or more at the beginning of an Academic Year before a maintenance grant cheque is received, and that they must themselves make provision to cover this gap, if necessary. The Academy can make no advances on grants. It is essential that prospective students should apply to their local educational authority as early as possible.

NEW STUDENTS (other than those receiving Local Authority awards)

All new students, other than those who have been approved for a Local Authority award, when accepting a place at the Academy, must produce a written assurance, certified by an authoritative person such as a bank manager, that the student has financial resources to cover the fees for the entire course, taking into account possible increases over the years. Under no circumstances will the Academy waive its rules about fees and notice of withdrawal.

OVERSEAS STUDENTS

All students from overseas are required to pay for their first year of tuition in full before the commencement of their course. Thereafter fees may be paid termly in advance.

It will be noted that fees for some overseas students are considerably higher than for home students. To be

eligible for home rates a student must have been *ordinarily* resident in the United Kingdom or a country within the E.C.C. for a minimum of three years prior to the 1st September of the year in which the course commences. Students are urged to check their residential status before accepting a place at the Academy and so be certain of their fee obligations.

Overseas students should also note that, under recent regulations introduced by the United Kingdom Government, they might not be entitled to free treatment under the National Health Service. This depends on their home country and their length of residence in this country. Private treatment can be expensive and insurance may be sensible. Students should make full enquiry into this matter as a safeguard against ill-health.

PRACTISING FACILITIES

During the daytime limited practising facilities are available in the Academy, but never before 9 a.m. Most rooms at the Academy are available between 6 and 8.45 p.m. from Monday to Friday, and 2 to 6 p.m. on Saturday and Sunday during term.

ATTENDANCE

Students are expected to take full advantage of the facilities offered to them at the Academy and to be prepared to attend on any weekday, as necessary. (There is a Students' Canteen where meals are provided at subsidised prices.)

Absence, for whatever cause, must be reported: there is a 24-hour Ansafone service (01-935 8135). Foreseeable and

unavoidable absence from lessons or classes should be notified in advance to the Professor concerned. In cases of illness of other than a minor character a medical certificate must be sent to the Counsellor.

GENERAL REGULATIONS

I. Students shall be admitted at the beginning of each Autumn Term. Only in exceptional cases can students be admitted at a later stage in the Academic year.

II. Students are required, on accepting a place at the Academy, to sign an Undertaking to keep all the rules of the Academy, to obey those in authority over them, to carry out the course of study appointed by the authorities of the Academy, to attend for that purpose during at least three consecutive terms and give appropriate notice thereafter, and to pay the appropriate fees.

III. No student is permitted to study, outside the Academy, any subject which he or she may be studying in the Academy.

IV. Students are expected to attend all lessons and classes regularly and punctually on any day that may be arranged. Those failing to record satisfactory attendance may not be eligible to enter for the Annual Examinations or for the award of the Professional Certificate.

V. Students must attend all rehearsals and performances as required, unless they have special permission to be absent.

VI. Permission must be sought from the Principal or Warden for the acceptance of outside solo engagements; also for any professional work that might conflict with Academy commitments.

VII. Any infringement of the Regulations, or any discreditable conduct, shall render the student liable to suspension or dismissal from the Academy.

DISTINCTIONS AND DIPLOMAS

The distinctions and diplomas granted by the Royal Academy of Music are as follows:

(a) Fellow (F.R.A.M.).

Fellows are past students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to it. This distinction is limited to two hundred and fifty.

(b) Honorary Fellow (Hon. F.R.A.M.).

Honorary Fellows are friends of the Royal Academy of Music who have rendered signal service to the institution and who are not professional musicians. This distinction is limited to fifty.

(c) Honorary Member (Hon. R.A.M.).

Honorary Members are distinguished musicians of any country appointed by the Governing Body in virtue of the power expressly conferred upon them by the Charter.

(d) Associate (A.R.A.M.).

Associateship is conferred on past

students of the Academy who have distinguished themselves and who have achieved distinction in the profession.

(e) Honorary Associate (Hon. A.R.A.M.).

Honorary Associates are friends (musicians or non-musicians) of the Royal Academy of Music who have rendered signal service to the institution and who have not been students at the Academy.

(f) Dip. R.A.M.

This diploma is granted to students who have been awarded the Recital Diploma or Orchestral Diploma.

(g) G.R.S.M. Hons. (London).

The diploma of Graduate of the Royal Schools of Music is granted after examination jointly with the Royal College of Music, and has the status of an honours degree in music.

(h) Licentiate (L.R.A.M.).

This diploma is granted, after examination, to external as well as internal students, in teaching or performing (see special syllabus for details).

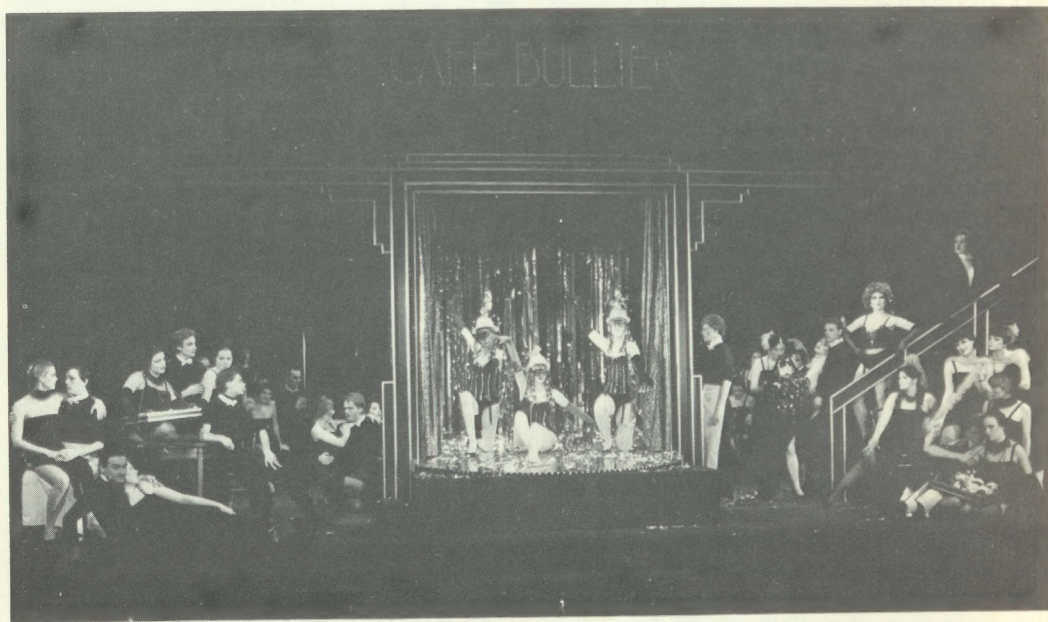
R.A.M. CLUB

The R.A.M. Club was founded in 1889, with the object of promoting social activities among those who are, or have been, connected with the Royal Academy of Music. Meetings – social and musical – are held periodically, and *The R.A.M. Magazine* published three times a year, in March, July and December, is sent to all members. Students are especially welcome. The

Club affords them opportunities to meet Professors and other Club members on a social level, as well as listening to music performed by international artists. Further particulars may be obtained from the Hon. Secretary of the Club, at the Academy.

R.A.M. STUDENTS' UNION

The Union, founded in 1967, is designed to promote the education and welfare of its members, to promote the social, cultural and athletic interests of Academy students and to act as a channel of communication between students and the R.A.M. authorities and all other external bodies. All students are automatically members of the Union, the RAM Students' Club, and receive *The R.A.M. Magazine*.



The Café Bullier (Act II of Puccini's opera La Rondine), staged in the Sir Jack Lyons Theatre on 23rd, 25th, 26th and 29th November 1982.

